



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of Kölbing's Byron is in *Zs. vgl. Littgesch.* N. F. XI. no. 1; in *Anglia Bei.* IX. no. 10 and in *Lit. Centrbl.* '99 no. 29 is rev. the "Engl. Textbibl." ed. (1898); (p. 127) *Sir George Tressady* rev. in *Athen.* 1896 II. 413-4; (p. 147) to Michael add rev. in *D. Rundschau* XC. 475; (p. 153) add *Dict. of Nat. Biog.* XLV.-XLVII. rev. in *Athen.* 1896 II. 378-9; (p. 157) add Lang's *Life of Lockhart*, rev. in *Athen.* 1896 II. 515-7; (p. 160) why enter Cuthbert, Ronan, etc. under *St.?* (p. 163) add *Dolly Madison*, by Maude Wilder Goodwin, rev. in *Athen.* 1896 II. 153; (p. 164) add *Margaret Winthrop*, by Alice M. Earle, rev. in *Athen.* 1896 II. 152-3; (p. 168) add White, *History of the Warfare of Science with Theology in Christendom*, rev. by E. P. Evans in *Die Nation* XIII. 709-10; (p. 171, cp. p. 9) Habben's *London Street Names* is condemned in *Athen.* 1896 II. 598; (p. 173) enter Hale's "'Tis Sixty Years Since' at Harvard" s. v. Cambridge, Mass., p. 169; (p. 174) under Virginia add cross-ref. to Stimson, p. 124.

1897: (p. 1) add *Bibliographica* (Lon. Kegan Paul), completed in Feb. 1897; (p. 3) to "Amerikanismen" add art. in *Encycl. Brit.: New American Suppl't* I. 154-8; Lodge's "Shakespeare's Americanisms," *Harper's* XC. 252-6 (to be added also on p. 60); and *America and the Americans*, N. Y. 1897, pp. 156-68; (p. 4) to Barrère and Leland add rev. in *Spectator* LXXIX. 84-6 and in *Athen.* 1897 II. 673; add Bates, A., *Talks on Writing English*, Boston; (p. 24) enter Chambers's *Biogr. Dict.* rather on p. 147; (p. 31) to Lee, *Dict. Nat. Biog.* add rev. of vols. XLVIII.-L. in *Athen.* 1897 I. 607-8; (p. 32) why include Myers's *Seed-Sower?* (p. 35) to Selby-Bigge add rev. in *Athen.* 1897 I. 534-5; (p. 36) enter ten Brink's *History of Eng. Lit.* trans. Miss L. Dora Schmitz s. v. Brink and add rev. in *Athen.* 1897 I. 142, *Nation* LXIV. 94, trans. condemned; (p. 42) *Brunanburh* ed. Crow should also be entered s. v. *Brunanburh*, p. 39; (p. 43) enter Miss Weston's *Gawain* s. v. Gawayne, p. 41; (p. 44, *Testament of Love*) Bradley's art. appeared Feb. 6, p. 184, Skeat's Feb. 13, p. 215; (p. 45) enter Fletcher also on p. 49; (p. 53) to More add Jusserand, J. J., "Thomas Stapleton's Copy of the Works of Sir Thomas More," *Athen.* 1897 I. 215; (p. 54) to Shelton's trans. of *Don Quixote* add rev. in *Athen.* 1897 I. 143-4; (p. 57) to Walton and Cotton add rev. in *Athen.* 1897 I.

237; (p. 65) for *The Strange History of Richard II* read *Stage History*, etc.; (p. 66) add Gates, L. E., *Selections from the Prose of Matthew Arnold*, N. Y., Holt; (p. 72) to Dickens add Holyoake, M. Q., "Memories of Charles Dickens," *Chamb. Jour.* XIV. 721; also art. by David C. Murray in "My Contemporaries in Fiction" in *Canad. Mag.* VIII. 245; (p. 78) to Morris, *The Well at the World's End*, add rev. in *Athen.* 1897 I. 237-9; to Scott's *Bibliography of W. Morris* add rev. in *Athen.* 1897 II. 591-2; (p. 81) owing to the appearance of Lord Hallam Tennyson's *Memoir* much was written that year on the poet; yet Petri s. v. Tennyson musters only 36 references, including both books and articles, while *The Cumulative Periodical Index* gives 76 references, *The Annual Literary Index* gives 40 references, and the English *Index to the Periodicals of 1897*, 36 references, none of the three including books; likewise (p. 82) s. v. Thackeray Petri has only 18 references, books included, while *The Cumulative Periodical Index* has 26, no books; (p. 108) to Kipling's *Captains Courageous* add rev. in *Athen.* 1897 II. 589-90; (p. 120) the Edinburgh ed. of Stevenson was rev. in *Athen.* 1897 II. 213-5, 245-7; (p. 139) to Maitland add rev. in *Athen.* 1897 I. 274; (p. 142) add here Traill's *Social England* with rev. in *Athen.* 1897 II. 279-80; (p. 152) enter Mulcaster also on p. 12, since he is interesting mainly to philologists; (p. 162) add Field, E., *The Colonial Tavern*, Providence, R. I.

Springer's index to the *Archiv* is the most accurate of the three. So far as we have tested it we have found no errors worth noting. It furnishes proof that Germans need not blunder when dealing with Italian, French, and English titles. We commend it to Herr Petri and others as an example of the kind of indexing most desired among the "Neuphilologen" on both sides of the Atlantic.

CLARK S. NORTHP.

Cornell University.

FRENCH LITERATURE.

Corneille's Cinna ou la Clémence d'Auguste, edited with introduction and notes by JOHN E. MATZKE, Ph. D. Boston, D. C. Heath & Co., 1903.

Professor Matzke, whose edition of *Hernani* met

with such general favor, turns his attention in the present work to the classical drama. His purpose has been, he says in the preface, to treat the play distinctly as a piece of literature. With this in view he has written an introduction of thirteen pages containing a discussion of the date of the production of the play, its genesis, its sources, and the observation of the unities in it. The notes are grammatical and literary; the former pointing out especially the difference between the usage of the seventeenth and nineteenth centuries, the latter adding bits of literary criticism and gossip with the aim of giving the play a setting. For questions of versification he refers to the excellent treatment of the Alexandrine line in Dr. Eggert's edition of *Athalie*.

The text is that of the edition of Corneille in the series of "Les Grands Écrivains de la France." Dr. Matzke has in a few instances altered the orthography in accordance with modern usage. We note the change of *oi* to *ai* in the endings of the imperfect and conditional tenses, and in such words as *faible*, *faiblesse*; also the substitution of *ait* for *aye* in the third person singular of the present subjunctive (l. 1283). If the book were intended for college students only the advisability of making these changes might well be questioned. The older forms present no difficulty, require simple explanation, and offer a "glimpse of the growth of the language" which Dr. Matzke thinks it desirable to give the student in the matter of usage. Why not here as well? It is doubtless because such texts are to be put into the hands of high school students that these simple changes are so regularly made in classical texts. Dr. Matzke allows *aye* to stand for *ait* in the *Examen*, p. 14. Some misprints occur in the text. In l. 262 *la* for *ta*, l. 485 *mol* is followed by a semi-colon instead of a comma, l. 955 *affermi* for *raffermi*, l. 1078 *en* is omitted, l. 1124 the first *les* should be *des*, and the numeral 1275 is omitted in numbering the lines. The punctuation has been altered in a number of lines, whether by misprint or intention it is not always possible to say, but in no case does the change affect the sense of the passage.

The notes are full and thorough. Some points in them, however, require attention. The form of the statement of the note on l. 147 would seem to

imply that *en* does not frequently refer to persons now as it did in the seventeenth century. In commenting on the expression *à vous attendre* (l. 282). Dr. Matzke says: "*à* here expresses situation with reference to the purpose to be attained. *He is still at your house with the purpose of waiting for you.*" Is 'this not rather misleading?' Whatever the original idea of *à* was in such a sentence it has utterly lost the idea of purpose to-day. The infinitive with *à* is regularly used after *être* where English employs a continuative tense with the present participle. The note on lines 283, 284, is not clear. The second sentence is confusing, and Dr. Matzke himself would be the first to acknowledge the error in the statement that the sentence: "*S'il venait, mon père le verrait,*" is a condition contrary to fact. The third paragraph seems to state that the order of tenses is not logical in English because we translate: "*S'il est venu, mon père l'aura vu,*" by "*If he come, my father saw him.*" May not the same logical order be observed in English, "*If he come, my father will have seen him,*" and does not French employ also the same order of tenses as in the English sentence above, "*S'il est venu mon père l'a vu.*" In a note on l. 656 the translation "*through the result of his remorse*" is suggested for "*pour l'effet d'un remords.*" Is not the idea rather "go free with no other punishment than a feeling of remorse." The word "*offal*" for *rebut*, l. 690, seems rather inept in speaking of an empire. Line 874, "*Qu' une âme généreuse a de peine à faillir,*" is translated "*What pain a noble soul experiences when it falls.*" It may be so translated, but it may be equally well rendered, "How difficult it is for a noble soul to fall." And in this passage where Cinna's feelings are in conflict and he has not yet fully determined to commit the crime, is not the latter the better reading? In line 1110, *je me fais justice* is translated, "*I judge myself aright.*" The meaning, "I condemn and punish myself as I deserve" given in the dictionary of Darmesteter and Hatzfeld is more to the point. In commenting on line 1207, *abjet*, Dr. Matzke remarks that "*e* is omitted to make the rime perfect to the eye." According to M. Marty-Laveaux (*Lexique*, vol. XI, p. 17) there were two forms of this word, the one without *e* occurring within the line as well as at the end.

In the introduction to Scene III of Act IV, the editor speaks of the suppression of the rôle of Livie and of its reintroduction in 1860, but fails to note that it had again been suppressed (cf. Hémon, *Cinna*, l. 1193, note).

One cannot but wonder that after stating in the preface that points of difference in the usage of French of the seventeenth and that of the nineteenth century require attention, Dr. Matzke should pass over so frequently a part of speech very interesting and important in this respect, namely, the preposition. *Au sang* for *dans le sang* l. 197; *à l'endroit* l. 255; the use of *de* after *espérer* l. 875; of *de* after *commencer*, where modern French usually employs *à*, l. 618; the omission of the second preposition in a phrase like *à César et Pompée*, l. 494, might well be noticed. Why not note, too, the placing of the object pronoun of the complimentary infinitive before the auxiliary verb, as a point in which French of the golden age differs from the modern language; also, the use of *qui* relative, referring to things after prepositions. We can readily understand that Dr. Matzke did not care uselessly to burden his notes with Corneille's Latinisms and obsolete expressions, but points of the kind cited in which the student finds the rules of his grammar transgressed would seem to call for remark. We note the following misprints in the notes: l. 11, *mon père meurtri* for *mon père massacré*; l. 450, *denier* for *dénier*; l. 758 for l. 748.

The points to which we have called attention above are slips such as find their way almost inevitably into texts. We venture, however, to disagree with Dr. Matzke as to what constitutes strictly literary treatment of such a masterpiece. In the introduction the editor discusses the date of the production of the play and adopts the results of Professor Warren's study (*MOD. LANG. NOTES*, vol. ix, col. 392), states M. Fournier's conjecture that the uprising about Rouen and the punishment of the city suggested to Corneille the subject of the clemency of Augustus, and discusses the sources and the observation of the unities in the play. Is this all that the student of Corneille's masterpiece and French drama needs in the way of help to the appreciation of the play?

It is a regrettable fact that the American student fails very generally to enjoy classic French tragedy.

Even those who read French readily do not appreciate it as they do English and German tragedy. To the ordinary student drama means Shakespeare. He finds something similar in Schiller, the first German dramatist he reads, and having formed his idea of the *genre* from the romantic tragedy, he fails to find any satisfaction in the classic French tragedy. It is filled with long monotonous speeches and is devoid of action and interest. With the exception of the *Cid*, which is more romantic, and of *Athalie*, which is lyric, it is for him a "grind." And we have met Modern Language teachers who feel very much the same way. It cannot be expected that every editor of a classic tragedy should point out the essential character of French drama, how it differs from the romantic drama, from Shakespeare and the Greeks, how it was analytic rather than synthetic, that it sought not to picture life by showing it in action any more than it endeavored to produce its effect by picturing a passion, that it was essentially moral and psychological, and that it aimed to be what M. Lanson terms "*l'étude de la préparation morale d'un fait*." But the notes of an edition which aims primarily at treating the play as literature should at least suggest these points, and such matter in an introduction would do more to aid the student in the appreciation of French tragedy than details of literary history. Have we not a right to demand that the introduction and notes of such an edition should call attention to those characteristics of the play which make it a masterpiece, to the characters which the author has conceived and the way he has drawn them, to the manner in which he has delineated passion, to the peculiar qualities of the author's style—to all those things which have given the author and his production a reputation? It is futile to expect the student to accept a work as great merely because the signature is that of a renowned writer. Dr. Eggert has followed this plan in his edition of Racine's *Athalie*, and is it not admitted that he has given us the best edition of a French classic of which America can boast?

EDGAR S. INGRAHAM.

University of Pennsylvania.